ST. ANDREW'S RUSSIAN ORTHODOX CATHEDRAL
707-709 Fifth Street, near corner of Fifth and Fairmount Avenue
Philadelphia
Philadelphia County
Pennsylvania

HABS PA-6721
PA-6721

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN BUILDINGS SURVEY

ST. ANDREW'S RUSSIAN ORTHODOX CATHEDRAL

HABS No. PA-6721

Location: 707-709 Fifth Street, near the corner of Fifth Street and Fairmount Avenue, Philadelphia, Philadelphia County, Pennsylvania

Present Owner/ Occupant: St. Andrew's Russian Orthodox Cathedral.

Present Use: Russian Orthodox cathedral.

Significance: Constructed in 1911 in the heart of Philadelphia's historic Northern Liberties area, St. Andrew's Russian Orthodox Cathedral is one of the more architecturally distinctive buildings in the district.[1] Its stone facade, accented above the roofline by three, blue onion domes, stands out among the brick houses, churches, and industrial remnants in the surrounding neighborhood. Designed during the short-lived collaboration between Julius Anderson and Max Haupt, the cathedral blends characteristically American and Russian features. The building extends out to the front lot line and has a spatial arrangement that positions an elevated sanctuary over a lower social hall, resembling other religious buildings constructed in urban centers throughout the United States around the turn-of-the-last century. In contrast, the onion domes and, on the interior, the iconostasis and decorative murals clearly assert its Russian cultural connections.

Similar to other immigrant groups at the time, the building's mix of local and foreign elements is a physical metaphor for the congregation's efforts to balance native traditions with the adopted ones of their new home. Ostensibly founded in 1897 by a fraternity of recently-immigrated Eastern Europeans for religious purposes, St. Andrew's Cathedral functioned not only as a spiritual center for the newly arrived, but also as a vital social center. The construction of a new and larger building in 1911 demonstrated the period growth and health of Philadelphia's Russian community and asserted this community's presence in the city.

Although easily and appropriately comprehended within the general contexts of the "immigrant experience," the history of St. Andrew's Cathedral is also exceptional in a

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[1] As with other Christian churches, the Russian Orthodox Church reserves the title "cathedral" for those churches directly served by bishops. As such, St. Andrew's is not a cathedral in as much as it is presided over by priests rather than a bishop; however, St. Andrew's has been given the honorary Greek title of "Catholican," which designates its status as a church presided over by numerous clergy. As there is no direct translation for the word "Catholican" in English, St. Andrew's is instead referred to by its congregation as a cathedral.

number of ways. Father Alexander Hotovitzky, one of the major forces behind the expansion of the Russian Orthodox Church in the United States, performed the first service for the nascent congregation in 1897. Hotovitzky disappeared in Russia in 1937 and is believed to have been killed because of his vocal defense of the Church against Communism; in 1994, Hotovitzky was named a "hieromartyr" of the Orthodox faith. Members of the Russian Navy supported the young parish after their arrival in Philadelphia in 1898 to observe the construction of two of their warships at the renowned Cramp's Shipyard. Their assistance provided the means for St. Andrew's to acquire its first church building, which Archbishop Tikhon consecrated in 1902 and dedicated to St. Andrew, the patron saint of the Russian Navy. Tikhon later became Patriarch-Confessor of Moscow and Russia and in 1989 was canonized a saint by the Russian Church for his efforts to promote Orthodoxy in both North America and Russia. The present church is understandably proud of its unique history and since the Fall of Communism in 1991 has enjoyed both an expanding membership and restored, active ties with Russia.

Historian: David Amott, Summer 2006.

PART I: HISTORICAL INFORMATION

A. Physical History

1. **Date of Erection:** In 1902, the congregation purchased the lot on which St. Andrew's Cathedral presently stands and altered a stable occupying the site for use as a church. They used this building for nine years. In February 1911, the parishioners petitioned for and obtained permission from the City of Philadelphia to demolish the stable-turned-church.[2] Construction of the new cathedral began in the spring and progressed rapidly; by early September 1911, the building was ready for occupation.[3]

2. **Architect:** Past histories of St. Andrew's Cathedral have variously credited its design to three individuals: John Bergesen, architect for St. Nicholas Russian Orthodox Cathedral in New York City; Clyde S. Adams, architect of St. Andrew's Ukrainian Orthodox Church at Pine and Sixth streets in Philadelphia; and Adam Johnson, contractor for the present St. Andrew's Cathedral. None of these attributions were correct as the building permit listed Julius J. Anderson and Max Haupt for the design, further supported by an entry naming the pair in the February 22, 1911, issue of the *Philadelphia Real Estate Record and Builder's Guide.*[4]

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[2] Demolition permit 547, 6 Feb. 1911 (recorded), Philadelphia City Archives, Philadelphia, Pennsylvania (hereafter **PCA**).

[3] Construction permit 1301, 18 Apr. 1911 (recorded), PCA; "A Quaint Russian Church," *Philadelphia Bulletin* 10 Sep. 1911. Clipping in St. Andrew's Cathedral folder, Urban Archives, Paley Library, Temple University, Philadelphia, Pennsylvania.

[4] Construction permit 1301, 18 Apr. 1911; "Contracts Awarded," *Philadelphia Real Estate Record and Builders Guide* 26 (22 Feb. 1911).

The *Boyd's Philadelphia City Directory* first listed Julius Anderson in 1906 as a draftsman.[5] Between 1909 and 1914, Anderson collaborated with Max Haupt, who debuted in a 1909 city directory as an engineer.[6] Despite Anderson and Haupt's apparent lack of experience, the *Philadelphia Real Estate Record and Builders Guide* documents that during their five years together the firm was responsible for a number of Delaware Valley commissions for such varied types as factories, theatres, residences, and churches.[7] Anderson & Haupt's surviving buildings show a willingness to design a wide range of structures and work within different architectural modes. Extant examples include West Philadelphia's Georgian Revival La Blanche Apartments (1910) and Woodland Avenue's "modernist" Bell / Benson Theatre (1914, now considerably altered).[8]

In addition to St. Andrew's, Anderson & Haupt designed two other Philadelphia-area Orthodox churches. These churches include the original St. Michael's Orthodox Catholic Church (1913; demolished), once located on the corner of Philadelphia's Sixth and Spring Garden streets, and South Philadelphia's Holy Virgin Greek Orthodox Church (1913; now Assumption of the Holy Virgin Russian Orthodox Church) still extant at the corner of Twenty-eighth Street and Snyder Avenue.[9] The surviving South Philadelphia church readily compares with St. Andrew's in its general layout and much of its architectural detailing. They feature a common urban spatial arrangement positioning a raised sanctuary over a basement or ground-floor social hall, accessed by a centered main door topped by an arched tympanum in the case of St. Andrew's and a fanlight for Holy

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[5] "Julius Anderson," *Boyd's Philadelphia City Directory* (Philadelphia: Boyd Publishers, 1906). See also Sandra L. Tatman, "Julius Anderson," 2003, *Philadelphia Architects and Buildings*, accessed online, http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/24091, accessed 15 Jul. 2006. ***Unless otherwise noted, all information on Anderson is drawn from this soarce.*** Tatman observes that an "A. Julius Anderson" appeared in the Philadelphia city directories beginning in 1893 as an "engineer"; however, for the next several years, his profession changed from engineer to "machinist" (1897), "segars" (1899), and finally "clothier" (1904-5). These career changes perhaps indicate that "A. Julius Anderson" might be the father or another relative of the architect, Julius J. Anderson.

[6] Sandra L. Tatman, "Max Haupt," 2003, *Philadelphia Architects and Buildings*, accessed online, 15 Jul. 2006, http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/18800. ***Unless otherwise noted, all information on Haapt is drawn from this soarce.***

[7] Sandra L. Tatman, "Anderson & Haupt," 2003, *Philadelphia Architects and Buildings*, accessed online, 15 Jul. 2006, http://www.philadelphiabuildings.org/pab/app/ar_display_projects.cfm/24089. ***Unless otherwise noted, all information on Anderson & Haapt is drawn from this soarce.***

[8] The La Blanche Apartments are located at 5100-5108 Walnut Street and the Bell-Benson Theatre, now converted into a retail store, is located at 6338 Woodland Avenue, Philadelphia. For information on Anderson & Haupt's designs for Philadelphia area theatres, see Irvin R. Glazer, *Philadelphia Theatres A-Z: A Comprehensive, Descriptive Record of 813 Theatres Constructed Since 1724*, (Westport, CT: Greenwood Press, 1986).

[9] Sandra L. Tatman, "Anderson & Haupt." For additional information on St. Michael's, see David Arnott, "St. Michael the Archangel Russian Orthodox Church," HABS No. PA–6722, Historic American Buildings Survey (HABS), National Park Service, U. S. Department of the Interior, 2006.

Virgin. Their lateral elevations are heavily buttressed and both have onion domes located along the main facade. They also share similarities in fenestration and trim.

A year after completing the designs for St. Michael's and the Holy Virgin Greek Orthodox churches, Anderson and Haupt ended their partnership. From 1914 to 1917, Julius Anderson worked alone before a short tenure with Philadelphia's "Mutual Engineering Company." By 1920, he was collaborating with a new partner, architect Arnold H. Mueller, under the firm name of Anderson & Co. In a similar fashion, Max Haupt proceeded independently for a few years before joining the Standard Construction Company from 1917 to 1920, and later established his own firm, the "Haupt Company," in 1926.

3. **Original and Subsequent Owners:** The St. Andrew's parish purchased the plot located at 707-9 North Fifth Street in 1902, and on August 1, 1906, it transferred legal ownership of the land and original stable-turned-church to the Russian Orthodox Archbishopric of North America.[10] In doing so, the congregation followed Russian Orthodox tradition dictating that parish churches be registered in the name of their presiding archbishop. As such, the North American Russian Orthodox Diocese retained legal ownership of the church during the first two decades of the twentieth century as St. Andrew's title was transferred to from one archbishop to the next.

While this traditional approach to church ownership worked well during the first two decades of the twentieth century, financial difficulties resulting from congregational divisions and confusion created by the 1917 Russian Revolution made it difficult for St. Andrew's parishioners to meet all of the church's monetary obligations. At some point in 1923, the City of Philadelphia took legal possession of St. Andrew's and sold the building at sheriff's sale in September of that year.[11] With a serious crisis looming, a handful of St. Andrew's congregants used personal savings to buy back the cathedral from the city.[12] After completing this transaction, the parishioners chose not to transfer the church's deed back to the archbishopric, but instead retained legal control over the building. As such, St. Andrew's title has remained in the hands of its members since 1923.[13]

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[10] Deed, David J. Blank and Louiza C.R. "his wife" to the "Orthodox Russian Church of St. Andrew," 1 Oct. 1902 (recorded), Deed Book 63, 498, PCA; Deed, St. Andrew's Russian Orthodox Cathedral to Tikhon Bellavin (representative of the Russian Orthodox Archbishop in the United States), 1 Aug. 1906 (recorded), Deed Book 700, 355, PCA.

[11] Deed, Philadelphia Sheriff Geo. Luyers (?) to Anna H. Gregg, 17 Sep. 1923 (recorded). Deed Book 1148, 167, PCA.

[12] Deed, Mary Smarkola to Orthodox Russian Church of St. Andrew Inc., 25 Sep. 1923 (recorded), Deed Book 1713, 352, PCA.

[13] See Section I:8 "Historical Context: Congregation History," for additional information about these events.

4. **Occupants:** St. Andrew's has served as a Russian Orthodox church from 1911 until the present.

5. **Builder/Contractor:** Prior to this study, Adam Johnson was frequently credited for the design of St. Andrew's Cathedral; however, building permits show that he was not the architect, but rather the builder/contractor. Little is known about Johnson except the information which can be gleaned from his three-year listing in Philadelphia's city directory in 1909, 1910, and 1911. According to these entries, Johnson worked as a "carpenter" from his workshop or home.[14]

6. **Original Plans and Construction:**

Landscape

St. Andrew's Cathedral is located in Philadelphia's historic Northern Liberties neighborhood. Throughout the nineteenth century, thousands of European immigrants settled in the area and greatly contributed to its physical and cultural makeup. Surviving insurance maps illustrate Northern Liberties's multicultural character, as manifest through the many German, Irish, Latvian, and Russian social halls and churches scattered throughout the district's blocks.[15] When St. Andrew's was first established, Germans seemingly operated most of the religious and cultural institutions and gathering places found near the intersection of Fifth Street and Fairmount Avenue. These German institutions included two Mannerchoir Halls, one German Beer Garden, and the Salem German Reformed Church, which became St. Michael's Russian Orthodox Church in 1923.[16]

In addition to its numerous social and religious institutions, the Northern Liberties was home to a variety of factories and small workshops. Many of the industries that were discouraged from operating in central Philadelphia due to their smell, dirtiness, or toxicity, were located in Northern Liberties. The district offered the space and freedom necessary for operations in addition to a ready pool of inexpensive workers. Insurance maps record that the neighborhood immediately surrounding St. Andrew's Cathedral held a share of workshops and factories. The large Liberty Stove Works occupied much of the block above the cathedral on Maria (now Orkney) Street, while breweries, carpenter

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[14] See "Adam Johnson," *Boyd's Philadelphia City Directory* (Philadelphia: Boyd Publishers, 1909, 1910, and 1911).

[15] See Ernest Hexamer and William Locher, *Maps of the City of Philadelphia* (Philadelphia: E. Hexamer and W. Locher, 1859); G. W. Baist, *Baist's Property Atlas of the City and County of Philadelphia* (Philadelphia: G. W. Baist, 1895); Elvino V. Smith, *Property Atlas of the 11, 12, 13, 14, 15, 16 & 17 Wards of the City of Philadelphia* (Philadelphia: E. Smith, 1909); George W. and Walter S. Bromley, *Atlas of the City of Philadelphia (Central), South Street to Lehigh Avenue, From Actual Surveys and Official Plans* (Philadelphia: Bromley, 1922). The website www.philageohistory.org offers an extensive online collection of historic Philadelphia fire insurance maps and atlases spanning the mid-nineteenth to the early-twentieth century.

[16] Philadelphia's Mannerchoir Halls were German singing societies founded by immigrants during the nineteenth century.

workshops, a vinegar manufactory, and a hat factory were found elsewhere in the vicinity.[17]

Plot History

Little is known about the pre-1850 history of the plot upon which St. Andrew's Cathedral now stands; however, early maps of Philadelphia provide information regarding the general development of its neighborhood during the first half of the nineteenth century. An 1802 map of the city created by cartographer Charles Varle shows that in the early nineteenth century Northern Liberties was heavily built up along the Delaware River, but remained largely open just a few blocks inland.[18] Nevertheless, an 1836 map of Philadelphia drawn by cartographer Henry Tanner indicates that by the fourth decade of the nineteenth century, Philadelphia's growth had eliminated most of the district's open space and replaced it with a concentrated assemblage of homes, factories, and community institutions.[19] This was the case of the area around 707-9 North Fifth Street, which by 1836 was no longer on the outskirts of the Northern Liberties district, but rather fully integrated into the dense urban fabric.

Although period maps suggest the site of St. Andrew's Cathedral was developed well before the mid nineteenth century, the earliest surviving deed for the cathedral's lot dates to 1855. This deed records that 707-9 North Fifth Street passed from a "George E. Lippincott" to a "Samuel Bacon" for an unidentified sum, but makes no mention of what occupied the lot at that point in time.[20] Fortunately, Hexamer and Locher's 1859 *Insurance Map of Philadelphia* depicts a carpenter's shop composed of a one-story frame section and a two-story brick extension on the back half of the lot with an open wooden structure occupying the front half.[21]

The property at 707-9 North Fifth Street changed hands three more times during the latter decades of the nineteenth century (1872, 1879, and 1889) before being purchased on October 1, 1902, by the "Orthodox Russian Church of St. Andrew."[22] As with the earlier deeds, the 1902 document refers to the lot's dimensions, but does not provide information about the building(s) constructed on it. An 1895 insurance map, indicates that the frame and brick structures standing on the property in 1859 had been replaced by a brick

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[17] See note 15.

[18] Charles Varle, *Map of Philadelphia* (Philadelphia, 1802), accessed online, 11 Dec. 2006, http://www.davidrumsey.com/maps5482.html.

[19] Henry S. Tanner, *Map of Philadelphia* (Philadelphia, 1836), accessed online, 11 Dec. 2006, http://www.davidrumsey.com/maps2656.html.

[20] Deed, George E. Lippincott to Samuel Bacon, 24 Dec. 1855 (recorded), Deed Book 57, 289, PCA.

[21] Ernest Hexamer and William Locher, *Maps of the City of Philadelphia* (Philadelphia, 1859).

[22] Deed, David J. Blank and Louiza C.R. "his wife" to "The Orthodox Russian Church of St. Andrew," 1 Oct. 1902 (recorded).

"stable."[23] This masonry stable is almost certainly the same building that St. Andrew's parishioners converted into a church in 1902.

Building History

On February 6, 1911, an "H. A. Lundgard" (possibly Sundgard) requested permission from the City of Philadelphia to demolish the stable-turned-church, which the congregants of St. Andrew's had used for services during the previous nine years.[24] Two months later on April 18, 1911, Adam Johnson, the building contractor, applied for permission to construct Anderson & Haupt's design for the new St. Andrew's Cathedral to be located at the same address.[25] While likely using some of the footings from the earlier building, Johnson noted that the dimensions of the new St. Andrew's were to be 25' x 75'—filling the entire lot rather than just the back two thirds as was the case with the demolished church building. The new building would feature granite blocks on its façade, brick on its other three walls, and a flat roof covered with slag. On the interior, the floors and rafters would be of yellow and North Carolina pine and its supporting columns were to be of iron encased in wood. Construction on the church was scheduled to begin on April 22, 1911, and was projected to cost $15,000.[26]

Anderson & Haupt's design scheme for Philadelphia's first Russian Orthodox church was neither fully Russian nor fully American. The cathedral's rectangular lot did not permit the architects to devise St. Andrew's in a traditional manner with a centralized space surmounted by a single dome (representing Christ), cluster of five domes (representing Christ and the Four Evangelists), or a cluster of thirteen domes (representing Christ and the twelve apostles). Still, the architects gave the rectangular cathedral three domes on its façade, referencing the trinity, and a large central dome set onto the church's roof, symbolizing Christ's presence in the church.[27] While the domes primarily marked St. Andrew's as "Russian," many of the cathedral's other features responded to the building's urban American setting. Its tall and narrow façade complemented its Fifth Street neighborhood composed of similarly proportioned Philadelphia row and semi-detached houses. Prominent "Victorian" stained glass and randomly coursed stone facing was typical of that used for other early-twentieth-century American churches.

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[23] G. W. Baist, *Baist's Property Atlas of the City and County of Philadelphia* (Philadelphia: G. W. Baist, 1895).

[24] Demolition permit 547, 6 Feb. 1911.

[25] Construction permit 1301, 18 Apr. 1911.

[26] Ibid. A document dating from 1917 records that the church cost $24,000 to build. See Charles W. Dubin to unknown recipient, 1917, St. Andrew's Cathedral folder, Urban Archives, Paley Library, Temple University, Philadelphia, Pennsylvania. For more information about Dubin's letter, see note 67.

[27] St. Andrew's four onion domes were originally painted blue and studded with silver stars, allowing, in the words of a period article, "the building (to) present a decidedly striking appearance…[which made] the church visible from squares away." See: "A Quaint Russian Church," *Philadelphia Bulletin* 10 Sep. 1911.

As on the exterior, St. Andrew's interior mixed traditional Russian Orthodox and American elements. Like the churches and synagogues of other late-nineteenth and early-twentieth-century urban congregations, St. Andrew's interior was divided into a basement social hall below with an elevated first-floor sanctuary above. Anderson & Haupt conceived a utilitarian social hall; it featured only painted plaster walls and very little molding or other decorative elements. The sanctuary was much more richly finished with oak flooring, painted walls and ceilings, and a traditional Orthodox iconostasis, which is a wall of icons separating the alter from the rest of the sanctuary (symbolically dividing heaven from earth).[28] In keeping with Orthodox tradition, the sanctuary lacked pews, providing space to stand during services and allow access to the church's icons for veneration during the Orthodox service.[29] At the sanctuary's back or western end opposite its main altar, Anderson & Haupt included a gallery for the cathedral's choir, which accompanied the priest chanting the Orthodox liturgy from the sanctuary's eastern end. This gallery is a character-defining feature of the building. Orthodox churches do not have organs or pianos as in the churches of most other Christian denominations; a single *a capella* choir jointly fills the roll of vocalist and instrumentalist for the service.

7. Alterations and Additions:

Exterior

The cathedral's exterior has changed very little since it its completion. A mosaic of Christ replaced the church's original wooden tympanum, which originally featured a framed icon (or other image) and, subsequently, a wooden Russian cross.[30] The silver stars once embellishing the three domes on the cathedral's façade were painted over early in the twentieth century, but restored to a certain extent when, in the early 1990s, gilded metal stars were fastened to the surface of the façade's central dome.

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[28] The present iconostasis replaced a much simpler one in the 1940s. The original iconostasis featured only one tier of icons while St. Andrew's current iconostasis features three tiers of icons. Keeping with Orthodox tradition, both the original iconostases and its replacement feature(d) a central royal or ornate door for the church's priest to use during services, and two side or deacon's doors which are for the priest's assistants use during services. Traditional Russian iconostases illustrate the faith's entire "sacred history," from Old Testament prophets to local saints. For general information on icons see James Billington, "Introduction to *Russia!*," *Russia!: Catalogue of the Exhibition at the Solomon R. Guggenheim Museum, New York, and the Guggenheim Museum, Las Vegas* (New York: Guggenheim Publications, 2005), 3. For a history of the development of the iconostasis and Orthodox architecture in general, see Richard Krautheimer, *Early Christian and Byzantine Architecture: Fourth Edition* (New Haven: The Yale University Press, 1984).

[29] Icons are especially important to Orthodox religious practice as they are often regarded, in the words of art historian Hans Belting, "as carriers of the...actual presence of a saint." The meaning of the icons in St. Andrew's collection are greatly enhanced since many of them have actual relics of the saints they depict preserved in small glass domes attached to the frames of the icons. For more information, see: Hans Belting, *Likeness and Presence* (Chicago: University of Chicago Press, 1994), 59.

[30] See historic photos of St. Andrew's Cathedral published in Paul Karnow, *50th Anniversary: St. Andrew's Russian Orthodox Church* (New York: Rausen Brothers, 1947), 2, 28, and "A Quaint Russian Church," *Philadelphia Bulletin* 10 Sep. 1911.

While not having a significant impact on the cathedral's street facade, one major change made by the congregation during the twentieth century considerably altered the cathedral's presence within the neighborhood context. To meet the growing space needs, members of St. Andrew's purchased the two houses to the north of the cathedral, tore them down, and used the double lot to construct a two-story, tan brick hall. The hall contained a large, upper level meeting room, and a basement kitchen that made it possible for the church to accommodate larger crowds and host a wider range of programs and events.[31] This combination of an older sanctuary and modern hall both underscored the cathedral's presence in its Fifth Street neighborhood of red-brick houses and warehouses and echoed the type of postwar building expansions undertaken by religious congregations throughout the country.

Interior

Many of St. Andrew's present interior features date to the 1940s when its parishioners extensively renovated the cathedral. During this decade, a handful of Slavic artists arrived in Philadelphia and used their talents to greatly enhance the cathedral's interiors. Regrettably, these artists left little beyond their art to document their lives, making it difficult to answer lingering questions regarding their backgrounds and training.

Murals executed by the itinerant Russian artist George Novikov (sometimes spelled Novikoff) rank among the most notable features of St. Andrew's sanctuary.[32] The cycle of images Novikov created for this room cover much of its wall and ceiling space, enhancing the visual intensity of sanctuary. For the portion of the ceiling over the iconostasis, Novikov created images that depict God and Christ presiding over the services occurring below, while around the dome he painted the four evangelists and Virgin Mary. Close to the confessional on the left side of the iconostasis, Novikov fashioned a panorama of Jerusalem over which he hung a large painted crucifix of his own design. Novikov filled much of the wall space with five large murals depicting (from the sanctuary's east to west walls) "Christ With the Adulterous Woman," "Christ Teaching the Children," "Christ at the Home of Mary and Martha," and "Saint Sophia [as wisdom] with Her Three Children, Faith, Hope and Charity." According to Father Mark Shinn, the current priest of St. Andrew's cathedral, Novikov used prominent church congregant Mary Smarkola as the model for Saint Sophia, and used Smarkola's three young nieces as his models for Faith, Hope, and Charity.[33] The open wall space around Novikov's work is presently painted pink (although it has previously been painted white).

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[31] Construction permit 6556, 12 Sep. 1956, PCA.

[32] Novikov also painted murals at nearby St. Nicholas's and St. Michael's churches around the same time. In all three cases, he did not paint his murals directly on the wall, but rather painted his images onto boards or canvases that were later attached to the wall.

[33] Rev. Mark Shinn, personal interview, 15 Jun. 2006, Philadelphia, Pennsylvania. Notes in possession of author.

Not limiting his work to the cathedral's walls and ceiling, Novikov also painted the twenty-six images of saints and biblical scenes set into the cathedral's iconostasis, which was replaced as part of the 1940s renovations. Originally constructed of white and gilded wooden panels, the cathedral's two-tiered iconostasis was exchanged for a much larger, three-tiered one of stained white oak. Carved by John Borovkovof, a craftsman and parishioner, this new iconostasis featured elaborate scrollwork, arched icon frames, and other features that help to establish this "icon wall" as the sanctuary's dramatic focal point.[34]

In addition to its new murals and iconostasis, the sanctuary of St. Andrew's Cathedral featured marbleized wooden paneling along the lower portion of its walls. Although somewhat modified today, these marbleized panels were likely initially painted by the artist Samuel Frederick who created similar panels for nearby St. Nicholas Russian Orthodox Church in the 1940s.[35]

The 1956 annex built onto the church's northern elevation minimally impacted the sanctuary's interior. A double door was set into the wall at the back of the sanctuary, allowing direct access from the sanctuary to the new church annex. The addition to the sanctuary also blocked the sunlight from entering the stained glass windows on the church's northern side, although the windows themselves were retained. Fluorescent lighting in the annex provides backlight for these windows. The annex did allow St. Andrew's congregants to construct a kitchen in the church's lower hall, and subsequently build a stage in the basement of the original building in 1962.[36] The addition of these facilities permitted the church to more easily accommodate the types of church dinners, musical productions, and theatrical performances frequently sponsored by church congregations of all types during the latter half of the twentieth century.

B. Historical Context:

The Russian Orthodox Church in America

The first Russian Orthodox services in North America took place in Alaska in 1741, five days after its "discovery" by the Russian navy captains, John J. Bering and Alexis J. Chirikov. It was not until 1793 that a permanent Russian Orthodox mission was established in the Russian community of Kodiak, Alaska, with the assistance of Gregory Shelehov, the president of the Russo-American Trade Company. For several decades, the Russian Orthodox Church in America was based on the eastern fringes of Russia's Alaskan territories and focused its efforts on serving Alaska's Russian population and evangelizing among the Tlinglit, Aleuts, and other native groups.[37]

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[34] Karnow, 19.

[35] For additional information on St. Nicholas, see David Arnott, "St. Nicholas Russian Orthodox Church," HABS No. PA–6723, HABS, National Park Service, U. S. Department of the Interior, 2006.

[36] Construction permit 9399, 3 Dec. 1962 (recorded), PCA.

In the late 1860s, Russian Orthodox parishes formed in both New York and San Francisco, providing the Russian Orthodox Church with opportunities to promote the faith elsewhere on the continent. In 1872, officials moved the seat of the North American Russian Orthodox Church from Sitka to San Francisco, which became the church's North American center. The church began to rapidly expand with increasing numbers of Slavic and Greek immigrants entering the United States.[38] While living in Europe, many of these Greek and Slavic immigrants had belonged to Eastern Rite or "Uniate" congregations that blended elements of the Orthodox and Roman Catholic rites.[39] Such churches were commonplace in large swathes of Eastern and Mediterranean Europe, but many Roman Catholic clerics in the United States considered them heretical and strongly discouraged their formation in America. As a result, many recently arrived immigrants chose to fully return to the Orthodox faith rather then accept American-style Catholicism. Such was the case with many Orthodox congregations in Philadelphia, which were originally established by their immigrant parishioners as "Uniate" congregations and only later became fully Orthodox congregations.[40]

Early Slavic Immigration to Philadelphia

Census records show that Russians began arriving in Philadelphia in large numbers towards the end of the nineteenth century where they commingled with other Slavic immigrants from modern Poland, Romania, Austria, Hungary, and the Ukraine.[41] Philadelphia's first five wards received many of these immigrants, as did the eleventh, twelfth, and thirteenth wards—the three wards that encompassed much of the Northern

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[37] Dmitry Grigorieff, "The Orthodox Church in America an Historical Survey," *Russian Review* 31 (Apr. 1972): 138-52. See also: *Orthodox America 1794-1976: The Development of the Orthodox Church in America*, ed Constance J. Tarasar and John H. Erickson (Syossett, NY: The Orthodox Church in America, 1975), 15-48.

[38] Tarasar and Erickson, 15-48.

[39] According to the Orthodox Church of America, the term "Uniate" or "Uniat" "commonly refers to Orthodox Christians who left Orthodoxy and acknowledged the jurisdiction of the Pope of Rome while retaining the rites and practices observed by Orthodoxy. There have been several movements of this type throughout Church history. The term 'Uniate' is seen as negative by such individuals, who are more commonly referred to as Catholics of the Byzantine Rite, Greek Catholics, Eastern Rite Catholics, Melkite Catholics, or any number of other titles." See: Fr. John Matusiak, *Orthodox Church of America*, "The Word Uniate," accessed online, 18 Dec. 2006, http://www.oca.org/QA.asp?ID=199&SID=3.

[40] The decision of the Brotherhood of St. Andrew's to build an *Orthodox* church from the onset helped them to circumvent the questions of allegiance and identity that impacted, if not hindered, the formation of other Eastern European Christian congregations in the United States around the turn-of-the-twentieth-century. For more information, see: Tarasar and Erickson, 49. Philadelphia is home to the Ukrainian Catholic Archeparchy, an organization that, in great part, governs many of America's Eastern Rite churches that are under the jurisdiction of the Vatican, but operate independently from Roman Catholic archdioceses and maintain a liturgy resembling Eastern Orthodox worship. For more information on Philadelphia's Ukrainian Archeparchy, see http://www.ukrarcheparchy.us/.

[41] John Sutherland, "Housing the Poor in the City of Homes," *The Peoples of Philadelphia*, ed. Allan Davis and Mark H. Haller (Philadelphia: University of Pennsylvania Press, 1998), 181.

Liberties district.[42] While the majority of the first Slavic immigrants were Jewish, Orthodox Christians increased their relocation to Philadelphia around the turn-of-the-century.[43] This was particularly evident in Northern Liberties District where Slavic churches, church-run social halls, and other organizations began to gradually replace the German institutions that had largely dominated the neighborhood during the mid- to late-nineteenth century.

It is important to note that, like other ethnic groups in America at the turn of the twentieth century, Slavic immigrants often experienced the effects of prejudice then prevalent in the United States. At that time, Americans and Western Europeans frequently regarded Eastern Europe and Russia as a mysterious and primitive place, and its people equally mysterious and primitive. In his 1905 book, *The Russian Peasant*, published in both Philadelphia and London, English author Howard P. Kennard promoted these preconceptions in his descriptions of the country and its citizens. With regard to the "Russian peasant," Kennard wrote the Russian "hears no speech, he sees no scenes, he is incapable of observation, he possesses no understanding, his brain never works except in reference to objects that hit him between the eyes." To explain this condition, Kennard faulted the Russian peasant's "simplicity in overwhelming abundance—faith, trust, obedience to authority which he himself really believes in." Among other institutions, Kennard blamed the Russian Orthodox Church for encouraging the cultivation of the sort of faith which breeds "superstition and fear rather than devotion."[44] Against the tide of such common sentiment, Russian and Eastern European immigrants continued to settle in America and soon had numbers large enough to establish social networks of which churches were a primary component.

Philadelphia's Northern Liberties

Located outside William Penn's orthogonal grid for Philadelphia, as published in 1683, the Northern Liberties purportedly acquired its name from its "liberty lands" granted free of charge to those who purchased plots of land within the boundaries of the colonial city.[45] The 1854 Act of Consolidation had allowed the City of Philadelphia to annex the Northern Liberties District and twenty-nine nearby, previously independent townships,

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[42] Sam Bass Warner, Jr., *The Private City* (Philadelphia: University of Pennsylvania Press, 1968), 180.

[43] In late-nineteenth- and early-twentieth-century literature, Slavic immigrants were commonly referred to as Ruthinians, Little Russians, Carpatho-Rus, Galicians, Lemkos, Ugro Rusyns, Russians, Rusyns, Slovaks, Magyars, and Ukrainians depending upon the area of Eastern Europe from which they originated. See: Nathaniel Burt and Wallace E. Davies, "The Iron Age, 1876–1905," *Philadelphia: A 300 Year History*, ed. Russell F. Weigley (New York: W. W. Norton & Company, 1982), 489-91.

[44] For quotes, see: Howard P. Kennard, *The Russian Peasant* (Philadelphia, J.B. Lippincott Company, 1908), 14, 15, 23.

[45] For a period history and description of the Northern Liberties District, see: Rudolph J. Walther, *Happenings in ye Olde Philadelphia 1680-1900* (Philadelphia: Walther Printing House, 1925), 6, 13.

boroughs, and districts comprising Philadelphia County.[46] Located immediately to the north of Penn's city along the Delaware River, the Northern Liberties had been among the earliest areas settled and it rapidly developed during the first half of the nineteenth century with increased industrialization. This development began at the banks of the Delaware River and moved inland, occupying most of the district's open space by the fourth decade of the nineteenth century.[47]

In her writings regarding the late-eighteenth and early-nineteenth-century conditions in the neighborhood, historian Susan H. Anderson observes that the Northern Liberties "was never a fashionable [neighborhood]…Rather it was a center for artisans and small businessmen who lived along the unpaved muddy streets in small crowded houses and in little 'courts' and alleys behind the numbered streets."[48] Anderson's description of the Northern Liberties can, in great part, be used to describe the district's later nineteenth century conditions as well. Its proximity to central Philadelphia, large amount of housing stock, inexpensive rents, numerous warehouses and factories, and ethnically diverse culture offered Philadelphia's poorer citizens or newly-arrived immigrants an ideal place to locate and build a life.

A social and physical hallmark of the Northern Liberties area throughout much of the nineteenth century was its numerous religious, social, and professional organizations, many of which were created by and for the district's immigrants. Such groups thrived in Philadelphia's Northeast where, according to one historian "skilled English workers…had their own unions…[while] the German workers of the district fostered a secession of benefit associations and building and loan societies, and the newly arrived Poles imitated the Germans in this respect…the Irish supported athletic and ethnic clubs as well as building and loan associations…[and] old Americans maintained their enthusiasm for fraternal organizations."[49] For all ethnic groups, churches provided a vital institution and venue for social interaction in addition to spiritual and professional development.[50]

The St. Andrew's Congregation

Many of the documents about the early history of St. Andrew's Cathedral have disappeared. The ones that do survive record that a group of eleven men, many of whom immigrated to the United States from Galicia, an area of Eastern Europe currently split

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[46] The portion of the Northern Liberties comprising the modern neighborhood bearing that name was known as the Northern Liberties District from 1803, when it was fully incorporated as an entity carved from Northern Liberties Township, until the Act of Consolidation in 1854.

[47] See: Tanner, *Philadelphia* (1836).

[48] Susan H. Anderson, *The Most Splendid Carpet* (Philadelphia: National Park Service, 1978), 33.

[49] Warner, 180.

[50] Ibid.

between Poland and Ukraine, initially organized St. Andrew's.[51] Meeting for the first time in 1897, these men established a fraternity named the "Brotherhood of Apostle St. Andrew First-called."[52] Fraternities such as Brotherhood of St. Andrew aided immigrants in adjusting to the unfamiliar culture of the United States, while providing them with an opportunity to preserve the traditions of their native homelands.[53]

The most enduring accomplishment of the Brotherhood of St. Andrew was the founding of the first Orthodox congregation in Philadelphia.[54] Shortly after their first meeting, the Brotherhood invited Father Alexander Hotovitzky (also spelled Hotovitsky or Khotovisky), a pioneering Russian Orthodox priest working in New York City, to officiate at their services.[55] In May 1897, Hotovitzky traveled from New York to Philadelphia to perform a service, and returned again in December of the same year. Through 1898, Hotovitzky and other priests held additional church services for the Philadelphia congregants which, according to church histories, occurred in the houses of various members of the newly formed parish.[56]

In 1899, two years after its founding, the arrival of a large group of Russian sailors, assigned to monitor two new Russian warships under construction at the city's internationally renowned Cramp's Shipyard, gave the nascent congregation a tremendous

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[51] The eleven men were Andrew Mochnaes, Michael Libischok, John Ivanoff, Vasili Smarkola, Yuri Mochnaes, Joseph Mochnaes, Michael Zayacz, Dmitri Homischak, Jacob Morizov, Vasili Novak, and John Japor. Karnow, 5.

[52] Ibid.

[53] For more information on nineteenth century brotherhoods, see: Mary Ann Clawson, *Constructing Brotherhood: Class, Gender and Fraternalism* (Princeton: Princeton University Press, 1989). While the Brotherhood of St. Andrew no longer exists, the faded R.U.B.A (Russian-Ukrainian Boating Association) Social Hall and Bar still operates at 414 Green Street in Philadelphia's Northern Liberties District. Founded in the first decades of the twentieth-century, R.U.B.A. Hall provided its members with burial funds and other services, in addition to social and recreational opportunities.

[54] Karnow, 5.

[55] Ibid. Especially important to the history of the Russian Orthodox Church in the United States, Father Alexander Hotovitzky was born in Krementz, Volynia, Russia, where he began to study for the priesthood. After finishing his studies by earning a masters degree from the St. Petersburg Theological Academy, Hotovitzky was chosen to assist in establishing the Orthodox Church in North America. During his nineteen years on this continent (1895-1914), Hotovitzky helped to found parishes in Pennsylvania, New England, and other locales along the Atlantic seaboard, as well as Canada. He also assisted in the organization of the Orthodox Brotherhoods in this same region. After returning to Russia, Hotovitzky became the Assistant Pastor of Christ the Savior Cathedral in central Moscow, but disappeared in 1937 as a result of his efforts to defend the Orthodox Church against communist aggression. In 1994, Father Hotovitzky was declared to be a hieromartyr, a martyr who is also a clergyman, of the Orthodox Faith. For more information, see: Alexis Liberovsky, editor, "The Life of Saint Alexander Hotovitzky, New Hieromartyr of Russia, Missionary to America," *Alive in Christ: Magazine of the Orthodox Church of America's Diocese of the Eastern Pennsylvania* 2 (Fall 1995): 35-46.

[56] Karnow, 5.

boost.[57] According to J. Thomas Sharf and Thompson Westcott's *History of Philadelphia* (1884), Cramp's first large Russian contracts resulted from the presence of government officials and other dignitaries in Philadelphia for the Centennial Exposition in 1876. After inspecting the shipyard, Russian officials persuaded the czar's government to send a Russian ship to Cramp's for repairs.[58] This transaction led to further contracts with the Russian government, saving Cramp's Shipyard from the recession that sank other shipbuilders in the Delaware Valley during the latter half of the 1870s. Cramp is recorded as referring to these Russian contracts as "a little manna in the desert of protracted idleness" since they filled the firm's drained accounts with $1,285,000.[59]

In the second set of Russian contracts signed on April, 23, 1898, the Russian government ordered two additional cruisers from Cramp's—the Variag and the Retvizan—which ranked among the shipbuilder's most impressive battleships.[60] Intended to fortify Russia's eastern fleet in light of Japan's mounting dominance in the Asia, these ships were built to assert Russia's status as a major world power.[61] In October 1899, fifty-three sailors and one officer arrived in Philadelphia, attached to the Variag; an additional 213 seamen, two officers, a monk, and a cook left Liverpool in December 1900 for Philadelphia to complete the Variag's crew.[62] No records are presently known that

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[57] The Cramp Shipyard received foreign commissions from the Imperial Russian, Ottoman, and Japanese navies. For more information, see William Perrott, "The Cramp Shipyard," in *The Society of Naval Architects and Marine Engineers, Historical Transactions: 1893-1943* (New York: The Society of Naval Architects and Marine Engineers, 1945), 213-217.

[58] J. Thomas Sharf and Thompson Westcott, *History of Philadelphia 1609-1884, Vol. 3* (Philadelphia: LH Everts & Company, 1884), 2339.

[59] According to the Philadelphia historians Thomas Scharf and Thompson Westcott, "The first ship sent by Russia to Cramp's Shipyard was the corvette "Craysser." They subsequently built or rebuilt four other vessels with an initial set of contracts: the "Europe," converted from the merchant ship "Columbus;" the "Asia," converted from the merchant ship "Saratoga;" the "Africa;" and the "Zabiaka." The Russian Government also brought the merchant steamship "State of California," which had been built by John Roach and Son (of Chester Pennsylvania)…and was altered at Cramp's into a war-vessel." Scharf and Westcott, 2339. See also: Augustus C. Buell, *Memories of Charles Cramp* (Philadelphia: J.B. Lippincott Co., 1906), 227-38.

[60] For more information, see William Cramp and Sons, *Cramp's Shipyard: Founded by William Cramp 1830*, (Philadelphia: The William Cramp & Sons Ship & Engine Building Company, 1902), 147-153. In the second set of Russian contracts, Cramp produced the Variag and the Retvizan, which impressed the US Navy enough to incorporate many of these battleships' features into a new battleship class they commissioned Cramp to manufacture. At roughly the same time, Cramp was manufacturing the Variag and the Retvizan, Cramp was also building the warship Kasagi for the Japanese Navy. Finished before the turn of the century, Cramp's Kasagi was used by the Japanese in the Russo-Japanese War's Battle of Port Arthur, while Russia used the Variag and the Retvizan in that same battle. See Heinrich, pg. 152 and Stephen McLaughlin, "The Retvizan: An American Battleship for the Tsar." *Warship 2000 – 2001*, (London: Conway Maritime Press, 2000), 48-66.

[61] See Clive Trebilcock, "British Armaments and European Industrialization, 1890-1914," in *The Economic History Review*, Vol. 26, No. 2, (1973), 263, and McLaughlin, 49.

[62] The composition of the Variag's crew is well documented in the Supreme Court case *Tucker v. Alexandroff*, which concerned the Variag's assistant physician. According to court records, he left his crewmates,

reveal the makeup of the Retvizan's crew, but it was likely similar to that of the Variag. Sources indicate that both of the crews were stationed in Philadelphia for less than a year. Despite a brief presence, they brought attention to the existence of St. Andrew's parish and made it possible for the congregation to have church services on a regular basis. According to church records, these services were first held on board one of the battleships before moving to a chapel located at 312 South Fourth Street.[63]

The Variag and Retvizan's Russian officers and sailors not only invigorated the young congregation with their numbers, but also with enough money to purchase a building.[64] The search for a new building commenced on January 14, 1901 and ended on October 1, 1902 when the "Orthodox Russian Church of St. Andrew" purchased the plot of land at 707-9 North Fifth Street for $6,200.[65] Parishioners converted a brick stable on the site into an Orthodox church, which was blessed and dedicated on December 8, 1902 by Archbishop Tikhon of Moscow, then presiding over all Russian Orthodox parishes in North America.[66] After spending several years establishing the Russian Orthodox Church in the United States, Patriarch Tikhon eventually returned to Russia where he served as the Russian Orthodox Patriarch during the difficult decades following the Russian Revolution. In recognition for his efforts to promote Orthodoxy in both North America and Russia, Patriarch Tikhon was canonized a saint by the Russian Orthodox Church in 1989.

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journeyed to New York, and "declared his intention before the proper authorities to become a citizen of the United States, and to renounce his allegiance to the Emperor of Russia, of whom he was then a subject." For more information on the case or on the crew of the Variag, see *William R. Tucker, Vice-Consul of Russia, Petitioner, vs. Leo Alexandroff*, No. 303, U.S. Supreme Court, 183 U.S. 424 (1902) 183 U.S. 424. Argued November 15, 18, 1901, decided January 6, 1902, accessed online, 15 Jul. 2006, http://laws.findlaw.com/us/183/424.html, accessed on July 15, 2006.

[63] Karnow, 6.

[64] Ibid. The exact amounts Russian sailors donated to help better establish St. Andrew's parish remains unknown; however, the cathedral archive contains a list of the sailors who contributed to the purchase of the new church.

[65] Ibid; Deed, David J. Blank and Louiza C.R. "his wife" to "The Orthodox Russian Church of St. Andrew," 1 Oct. 1902 (recorded).

[66] Karnow, 5-7. Born Basil Bellavin on January 19, 1865 near Pskov in modern-day northwest Russia, Tikhon first studied at the Seminary in Pskov, and later graduated from St. Petersburg's Theological Seminary. After completing his studies, Tikhon held several important posts in Russia and Eastern Europe, but in September of 1898 the church called him to serve the diocese of the Aleutians and Alaska. He used this opportunity to travel throughout North America, and was instrumental in founding a monastery, a seminary, and several parishes, including Philadelphia's St. Andrew's. In 1907, Tikhon returned to Russia and was elected to be Patriarch of the Russian Orthodox Church after the abdication of Tsar Nicholas II in 1917. Later charged as being a saboteur by the Communist government, Tikhon was placed under house arrest from April 1922 to June 1923 and died two years later. For more information see Jane Swan, *A Biography of Patriarch Tikhon* (Jordanville, NY: Holy Trinity Monastery, 1964), and Tarasar and Erickson, 83-100.

Surviving documents suggest that between 1911 and 1917 the congregation settled into its new building, which they used not only as a church, but also as a school and community center. A 1917 letter discussing the function of the cathedral building explained that the upper hall served as a sanctuary and the lower hall was used for "numerous vestry meetings…and…for the Sunday and week-day school where children were taught the Russian language, while the adults were instructed in English and were trained by some capable teachers provided by the Y.M.C.A. [Young Men's Christian Association] into a better and more desirable clan of American citizens."[67] Many Americans felt threatened by the masses of immigrants pouring into the United States around the turn-of-the-twentieth century causing thousands to join or contribute to such organizations as the YMCA whose mission concerned making immigrants more "American" by providing classes and literature on American habits and culture.

St. Andrew's congregants enjoyed relative growth and prosperity during the first decades of the twentieth century, but in 1917 debate began among members and the Orthodox church hierarchy about legal ownership of the cathedral. In 1906, the congregation of St. Andrew's transferred the church's title to North America's Archbishop Tikhon in keeping with the tradition that Orthodox church titles be registered under the name of their presiding Archbishop.[68] The deed was transferred to Tikhon's replacement, Archbishop Platon Rozdestevensky, and then, in 1914, to Archbishop Alexander Nemolovsky.[69] For unknown reasons, in 1915 the title was never placed under the name of the new archbishop, Evdokim Aleschersky and it remained registered under the name of his predecessor Nemolovsky.[70]

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[67] Charles W. Dubin to unknown recipient, 1917, St. Andrew's Cathedral folder, Urban Archives, Paley Library, Temple University, Philadelphia, Pennsylvania. From the tone and content of his letter, Charles Dubin appears to have been an active member of St. Andrew's congregation during the opening decades of the twentieth century. While Dubin's letter is not addressed to a particular recipient, its preservation in the records of *The Philadelphia Evening Bulletin* at Temple University's Urban Archives records suggests it was probably written to the newspaper at some point near the end of 1917. Dubin ostensibly hoped the *Evening Bulletin* would publish an article regarding the division of St. Andrew's congregation which had occurred earlier that same year. For an introduction to the efforts and philosophies of the YMCA and other similar organizations as related to immigration, see Leonardo P. Liggo and Joseph R. Peden, "Social Scientists, Schooling, and the Acculturation of Immigrants in 19th Century America," *The Journal of Libertarian Studies* 2:1 (1978): 69-84.

[68] Deed, St. Andrew's Russian Orthodox Cathedral to Tikhon Bellavin (representative of the Russian Orthodox Archbishop in the United States), 1 Aug. 1906 (recorded).

[69] The deed recording the transfer of the St. Andrew's Cathedral title from Tikhon to Rozdestevensky is missing from the collections of Philadelphia's city archives; however, the 1914 deed in which the property is transferred from Rozdestevensky to Nemolonsky survives. Deed, Platon Rozdestevensky to Alexander Nemolovsky, 29 May 1914 (recorded), Deed Book 1541, 184, PCA.

[70] At the onset of the Russian Revolution in 1917, Archbishop Evdokim Aleschersky was in Russia tending to church business. During his absence, his predecessor Alexander Nemolovsky, assigned to a position in Canada, was called to fill the absent archbishop's post. This situation might in part explain why the title of the church was not transferred to Archbishop Aleschersky. Tarasar and Erickson, 174-5.

Confusion surrounding the 1917 Russian Revolution left many of St. Andrew's congregants anxious to obtain possession of their church building. Throughout 1917, they sent Alexander Nemolovsky several requests to transfer the church's title to the congregation or its pastor, Reverend Vassily Kurdiumoff.[71] The archbishop was hesitant to allow any church property to leave his control and he refused to acknowledge these requests. Nemolovsky seems to have desired to mortgage or sell some of the Orthodox Church's property in order to alleviate heavy debts then faced by the diocese; however, the fear of losing control of the cathedral and its congregation with continuing Revolution-related uncertainty probably impacted his decisions about ownership.[72]

The repeated requests made by St. Andrew's to transfer the deed motivated Nemolovsky to send pastor Reverend Alexander Chechila to replace Kurdiumoff as pastor of the church, to occupy the church building and its adjoining rectory, and insure in the process that "not a single vestige of any furniture or anything is moved, either from the church or from the rectory home."[73] In response to this action, all but two of St. Andrew's congregants voted to leave the Cathedral and institute a new parish.[74] Taking the cathedral's sacramental cups, vestments, relics, icons, and other valuables with them, these parishioners moved into a Methodist chapel located at 509 North Fifth Street and founded St. Nicholas' Russian Orthodox Church.[75] The parishioners eventually found a permanent home in a former Dutch Reformed Church at the corner of Philadelphia's Seventh and Brown Streets, only a few blocks from St. Andrew's Cathedral.

As a result of this division and other factors, the few parishioners who remained at St. Andrew's could no longer afford to meet the church's financial obligations. While the parish limped along for several years, the City of Philadelphia eventually took control of St. Andrew's in September 1923 and put the property up for sale at sheriff's auction. On September 17, 1923 an "Anna H. Gregg," purchased the cathedral, reselling it eight days later to longtime St. Andrew's parishioner Mary Smarkola.[76] Smarkola and other congregation members had pledged personal funds to buy back the building and return it to the congregation; this event occurred on September 25, 1923 and the cathedral was preserved.[77]

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[71] Charles W. Dubin to unknown recipient, 1917.

[72] For more information on Archbishop Alexander Nemolovsky and the role he played in governing the American Russian Orthodox Church during the revolutionary period, see: Tarasar and Erickson, 174-5.

[73] Charles W. Dubin to unknown recipient, 1917.

[74] Karnow, 10.

[75] *St. Andrew's Record Book*, 1917. Translated from the original Russian for the author by Father Mark Shinn, 2006; Charles W. Dubin to unknown recipient, 1917.

[76] Deed, Philadelphia Sheriff Geo. Luyers (?) to Anna H. Gregg, 17 Sep. 1923 (recorded); Deed, Anna H. Gregg to Mary Smarkola, 25 Sep. 1923 (recorded). Anna H. Gregg's name appears frequently in the 1923 deed book, suggesting that she acted as a type of real estate agent or mortgage broker.

St. Andrew's congregants spent several years repaying debts the parish had accrued during the late-1910s and 1920s; however, they were eventually able to save $20,000 for renovations and improvements to the interior of the cathedral. Although the exact date of most of this work is unknown, it was largely completed by October 26, 1947 when the cathedral was consecrated and rededicated by Metropolitan Gregory of Leningrad, who had been invited by the congregation for that purpose.[78]

The next several decades were relatively quiet for St. Andrew's. The parish's membership remained large enough to necessitate the construction of the church's annex at the end of the 1950s, but saw its membership largely decline over the course of the 1960s, 1970s, and 1980s as many of its congregants gradually moved from Northern Liberties into the rapidly developing Philadelphia suburbs. Nevertheless, the Fall of Communism in Russia in 1991 permitted a new wave of Russian and Eastern European immigration to Philadelphia and, consequently, to St. Andrew's parish. Renewed diplomatic relations between Russia and the United States have also allowed St. Andrew's to reestablish its historically strong ties with the Russian Navy, which still considers the church as one of its official parishes. Additionally, these renewed relations have also allowed St. Andrew's to work with Moscow architects to create an architectural master plan for the church, which, when executed, will enlarge and remodel the 1956 annex in keeping with Muscovite architectural tradition.

Shaped for over a century by the perspectives and experiences of its congregants, St. Andrew's Russian Orthodox Cathedral documents the lives of those it has welcomed over the past century. From its founding to the present day, the church has provided a sanctuary for its parishioners to gather and preserve their native traditions as they simultaneously adapted to new lives in the United States. The church's notable architecture and continued presence on Philadelphia's Fifth Street has additionally promoted consciousness of the contributions made by Philadelphia's Russian and Eastern European immigrants from the nineteenth century through the present.

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[77] Deed, Anna H. Gregg to Mary Smarkola, 25 Sep. 1923 (recorded). While the cathedral had been rescued from the sheriff's sale in September 1923, a larger question of ownership continued to smolder until the end of the year. Previously in 1922, Russia's Communist government supported the rise of a grass-roots "Living Church" movement designed to adapt the Russian Orthodox Church to the realities of a new Communist nation. Leaders encouraged this movement both within and without Russia and, in November 1923, they sent Archbishop Kedrovsky to the United States to promote the Living Church movement and to claim St. Nicholas Cathedral on East Ninety-Seventh Street in New York. In addition to claiming the cathedral, Kedrovsky was also mandated to "take over two hundred and fifty churches, three hundred priests, and $3,000,000" for the benefit and use of the newly reorganized Living Orthodox Church. Concerned Kedrovsky would attempt to gain control of their cathedral, St. Andrew's parishioners filed for a legal hold on the cathedral to insure the church would belong to the parishioners and not be transferred at a later date to either the American or the Russian orthodox bishopric. "Soviet Archbishop is Threatened Here," *Philadelphia Bulletin* 10 Nov. 1923, clipping in St. Andrew's Cathedral folder, Urban Archives, Paley Library, Temple University, Philadelphia, Pennsylvania.

[78] Karnow, 14-15.

PART II: ARCHITECTURAL INFORMATION

A. General Statement:

1. **Architectural character:** St. Andrew's Russian Orthodox Cathedral illustrates a merger of American and Russian architectural forms and elements. With a two-story sanctuary raised over a semi-below grade social hall, the cathedral has a form common to urban churches of the period that makes optimal use of confined city sites. A symmetrical facade composed of stone with stained glass typical of the early-twentieth century also reflects American conventions for religious structures. A trio of onion domes rising above the street elevation, and a large central dome, provide the most obvious outward evidence that Eastern European, particularly Russian traditions, influenced the building's architecture. Russian elements establish the dominant tone on the interior with murals and icons covering much of its walls and ceiling and an elaborate iconostasis extends across the front of the sanctuary.

2. **Condition of fabric:** Good

B. Description of Exterior:

1. **Overall dimensions:**[79]

   Western wall (façade): 25'-9"
   Southern wall: 79'-9"
   Eastern wall: 35'-5"
   Northern wall: 83'-3"

2. **Foundations:** Although likely a rubble stone foundation, possibly with some brick, the exact composition is difficult to ascertain since interior walls are fully plastered and the exterior walls are faced in granite on the street facade and brick-to-grade on the lateral and rear walls.

3. **Walls:** All of the walls are load-bearing masonry.

   West elevation: This main (street) facade is symmetrically arranged into three bays. The wider center bay creates the illusion of a tower as it extends beyond the flanking bays (approximately 1'-0"), breaks above the entablature along the roofline, and is topped by a dome raised on a partially glazed drum. This central dome's large size exceeds the domes over the church's outer bays, and is large

[79] The dimensions of St. Andrew's Cathedral are recorded on early twentieth century Philadelphia fire insurance maps. The author measured the church's accessible walls to confirm these measurements. For measurements of the lot before the present St. Andrews was constructed, see Elvino V. Smith, *Property Atlas of the 11, 12, 13, 14, 15, 16 & 17 Wards of the City of Philadelphia* (Philadelphia: E. Smith, 1909). For a measurement of the church after it was constructed, see George W. and Walter S. Bromley, *Atlas of the City of Philadelphia (Central), South Street to Lehigh Avenue, From Actual Surveys and Official Plans* (Philadelphia: Bromley, 1922).

enough to house the church's bronze bell, which is rung during services, church celebrations, and other functions. Further emphasis on the façade's central bay is provided by two round-headed openings (door and window) that are considerably larger than the rectangular openings in the flanking bays. This elevation is faced with numerous gray granite ashlar blocks, slightly rusticated, arranged in random courses. The exposed south wall shows that the facing is neatly keyed into the brick lateral walls.

South elevation: Facing an alley, this wall is composed of dark red brick laid-up in American bond. The wall steps back nine feet above the ground, forming a water table topped by molded brick. Three engaged brick buttresses are spaced along this wall, extending upward from the water table, framing bays that contain pairs of stained-glass windows.

East elevation: The east wall is composed of brick laid in American bond. A door on the wall's lower left side leads into the stage area of the church's basement social hall and to the courtyard for the rectory. Two windows set high up in the wall provide the altar area behind the sanctuary's iconostasis with light and air.

North elevation: The cathedral's north elevation follows the slanted property line and is thus set at an angle to the more rectilinear southern elevation; however, in large part, a jog in this northern wall near the cathedral's eastern end corrects this slant. While St. Andrew's adjoining 1956 addition obscures many of the northern elevation's original exterior features, these features likely mirrored those of the cathedral's southern
elevation. Indeed, the north elevation's engaged buttresses are still evident in the annex's upper hall, as are its pairs of stained glass windows which parallel the stained glass windows set into the cathedral's southern wall.

4. **Structural systems, framing:** Load-bearing masonry walls on the north and south, further strengthened by six engaged buttresses above the water table, carry the weight of the cathedral's floors, interior elements, and roof. Two iron posts carrying beams set into the lateral walls support the sanctuary's floor. A network of heavy wooden beams and rafters likewise supports the cathedral's flat roof. Two especially large beams run along either side of the sanctuary's dome to help support the weight and thrust.

5. **Openings:**

Doorways
St. Andrew's principal door is located at ground-level in the central
bay of the (west) facade. The opening is defined by a simple semicircular arch composed of granite voussoirs. The opening contains a pair of wooden doors, each with a small window, surmounted in the tympanum by a recently-installed Russian mosaic depicting Christ.

The east elevation includes a ground-level metal door accessing the social hall and leading out to a small courtyard that joins the church with its neighboring rectory.

Windows:

West Elevation: The arched opening for the door in the center bay is echoed on the uppermost register of the facade by a similar opening containing three round-headed, stained-glass windows. Simply rendered limestone is used for the top of the arch and the sill is integral with the limestone beltcourse extending across the facade between the second and third stories. Within the arch, two spandrel panels nestled between the center and side windows complete an overall composition that entirely fills the opening. The larger central window contains a depiction of Christ, the only figural window in the church. The top of this window, the flanking units, and spandrel panels use contrasting patterns of geometric lozenges and/or stylized foliage common in stained glass design during the first decades of the twentieth century.

This window is flanked on either side by two rectangular openings with simply rendered limestone lintels and sills, containing stained glass windows. Similar windows sit directly below on the facade's second register—at the sanctuary's main level. These windows are composed of glass with contrasting geometric lozenge and stylized foliage patterns.

South Elevation: Four rectangular, ground-level windows open onto the social hall. Three large rectangular openings positioned midway up the wall above the water table contain pairs of rectangular stained-glass windows that aesthetically embellish the sanctuary while also providing for light and air. The patterning in the stained glass is similar to that used elsewhere on the upper level of the building.

East Elevation: Two pairs of windows similar in size and appearance as those on the south elevation are positioned in this wall, lighting the altar area behind the iconostasis and slightly higher up on the wall than on the lateral walls of the sanctuary.

North Elevation: Three sets of stained-glass windows corresponding to those in the south elevation are present in this wall, although they now open onto the upper level of the annex building. If four openings existed at ground level as on the south, they were obliterated with the construction of the annex in 1956.

Domes:

The large central dome over the sanctuary is raised up on an octagonal drum. The eight sides each contain two rectangular openings into which are set round-

headed, stained-glass windows—for a total of sixteen. The windows are of a simple pattern composed mainly of squares.

The dome at the center of the facade is raised on a round drum pierced by eight rectangular openings, each bearing a simple, round-headed window composed of creamy iridescent glass. The windows do not wrap around the entire drum, but are grouped towards the front (west) of the dome. This dome houses the church's bronze bell which is accessed from the cathedral's choir loft by way of a ladder and framed opening in the ceiling located beneath the dome.

6. **Roof:** Behind a parapet, which at the front takes the form of classical entablature, the cathedral has a built-up flat roofed sheathed in modern composite materials. It is pierced at the front by the cylindrical drum for the dome above the center bay and in the middle by the large octagonal drum for the primary dome. The domes are painted a vivid turquoise and the central dome on the facade is covered in gilded metal stars.

C. Description of the Interior:

The lower third of the cathedral building, partially below grade, contains the social hall with a two-story sanctuary above. The main entrance opens onto a landing located midway between these spaces, with stairs running up to the sanctuary on the right and down to the social hall directly ahead. The sanctuary's double-height volume is subdivided at the rear by a full-width choir loft accessed by stairs positioned over those up from the entrance. The space below the choir loft functions as a sort of vestibule for the sanctuary proper and lets on to the upper level of the annex building to the north. A shallow platform three steps above the main floor extends across the front of the sanctuary and provides a base for the iconostasis, whose carved upper portions reach three-quarters up the interior walls, dividing the altar area from the rest of the space. The platform breaks forward at the center of the iconostasis, in front of its gilded doors. Thus, while not being fully partitioned in any way, the sanctuary is divided into five distinct spaces: the rear vestibule under the choir loft, the choir loft, the main sanctuary space, the elevated platform in front of the iconostasis, and the sacred space behind the iconostasis. The subdivision of the sanctuary at the rear and the front, along with the central primary dome, work to suggest a traditional Russian centralized plan despite a rectangular volume.

1. **Flooring:** St. Andrew's Cathedral features concrete floors in the basement social hall and polished oak floors in the sanctuary and its loft.

2. **Wall and ceiling finish:** The walls and ceiling of the cathedral's sanctuary are plastered, and large sections are covered with George Novikov's murals and painted borders. Most of these murals and borders were executed on canvas and then attached to the wall. See section I:A:7 "Alterations and Additions: Interior Alterations" for a fuller description of this and other artwork in the sanctuary.

The walls of the social hall are coated with plaster and painted an off-white color.

3. **Trim and woodwork:** The sanctuary features a carved white oak iconostasis that extends across the east end of the church, and three altars (one behind the iconostasis and two in front of the iconostasis) of the same material. The iconostasis and altars are especially notable for their elaborate hand carved scrollwork.

   A heavy rail composed of squared newels and turned balusters encloses the stair and the front of the choir loft. The newel posts on the stairs are topped by decorative finials.

   In the lower social hall, utilitarian moldings frame the stage, the hall's windows, and other of the room's features.

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PART IV: PROJECT INFORMATION

The project was co-sponsored by the Historic American Buildings Survey (HABS) of the National Park Service and the Society of Architectural Historians, as the Sally Kress Tompkins Fellowship. The 2006 documentation of St. Andrew's Russian Orthodox Cathedral, St. Michael the Archangel Russian Orthodox Church, and St. Nicholas Russian Orthodox Church was undertaken by HABS, Richard O'Connor, Acting Chief of Heritage Documentation Programs; under the direction of Catherine C. Lavoie, Acting Chief of HABS. The project leader was HABS historian James A. Jacobs. The project was completed during the summer of 2006 in Philadelphia, Pennsylvania, by Sally Kress Tompkins Fellow David Amott (University of Delaware).

APPENDIX A: PHOTOGRAPHS

Fig. 1. General view, east side of Fifth Street above Fairmount Avenue with St. Andrew's Russian Orthodox Cathedral at center-left. David Amott, 2006.

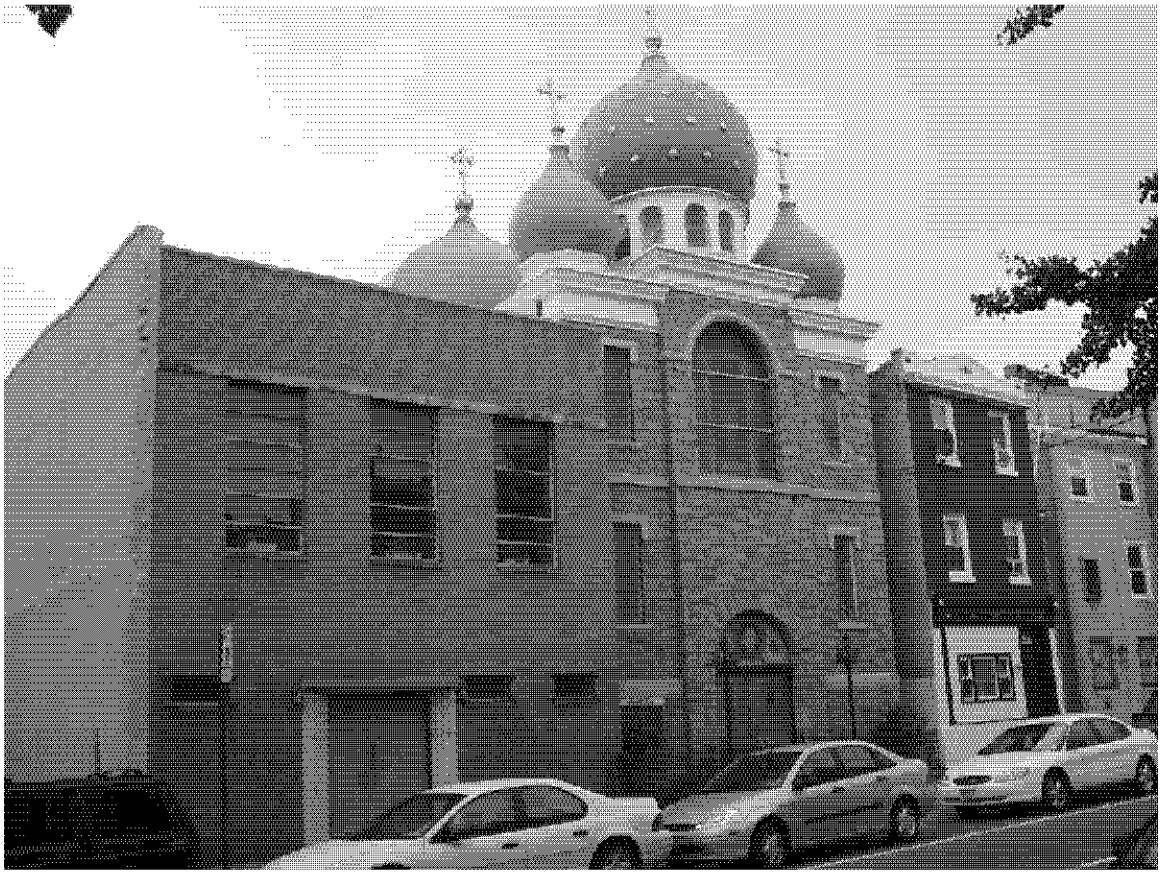

Fig. 2. St. Andrew's Russian Orthodox Cathedral, looking southeast. The building to the church's left is the parish hall. David Amott, 2006.

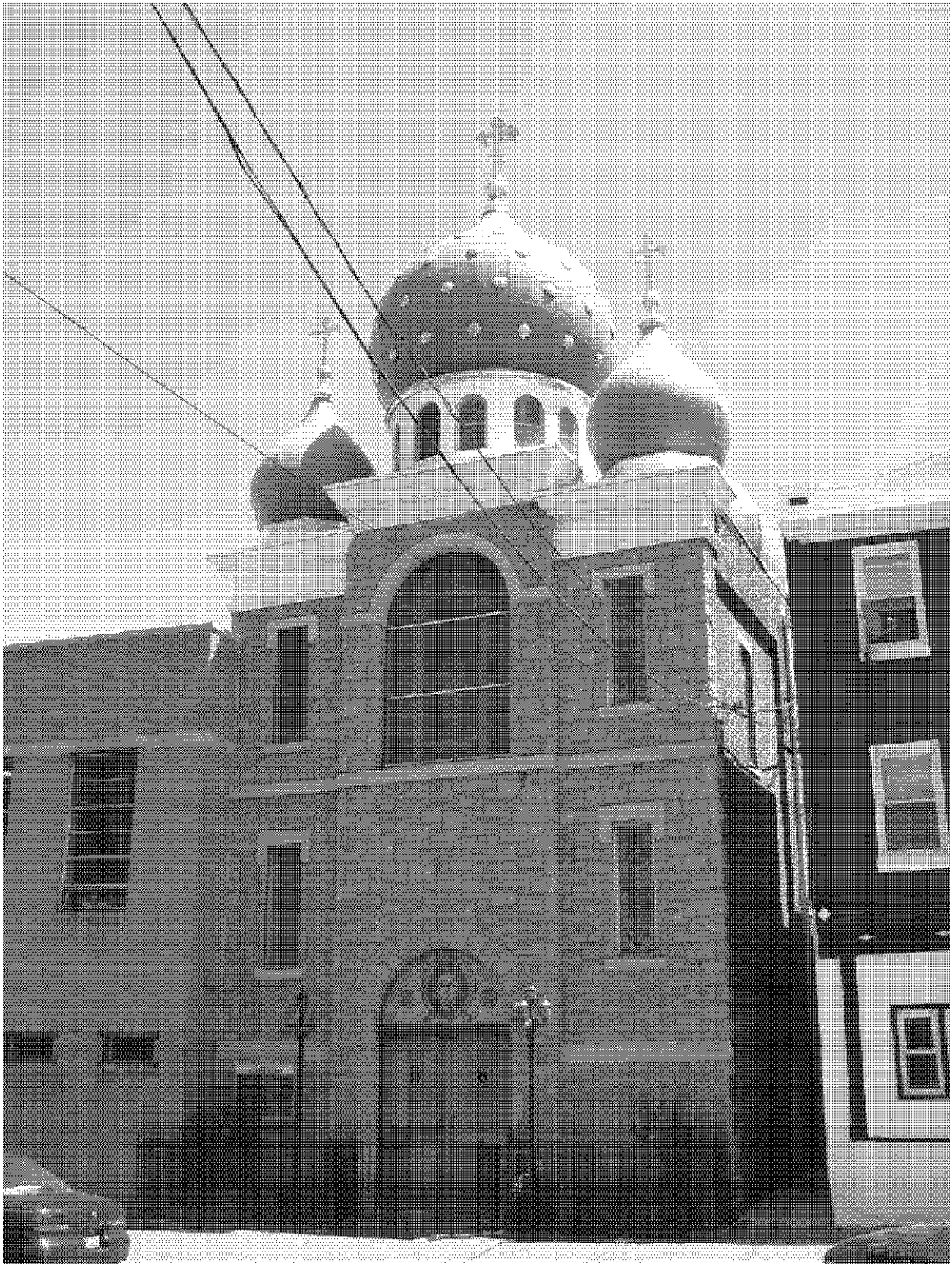

Fig. 3. St. Andrew's Russian Orthodox Cathedral, west facade. James A. Jacobs, 2006.

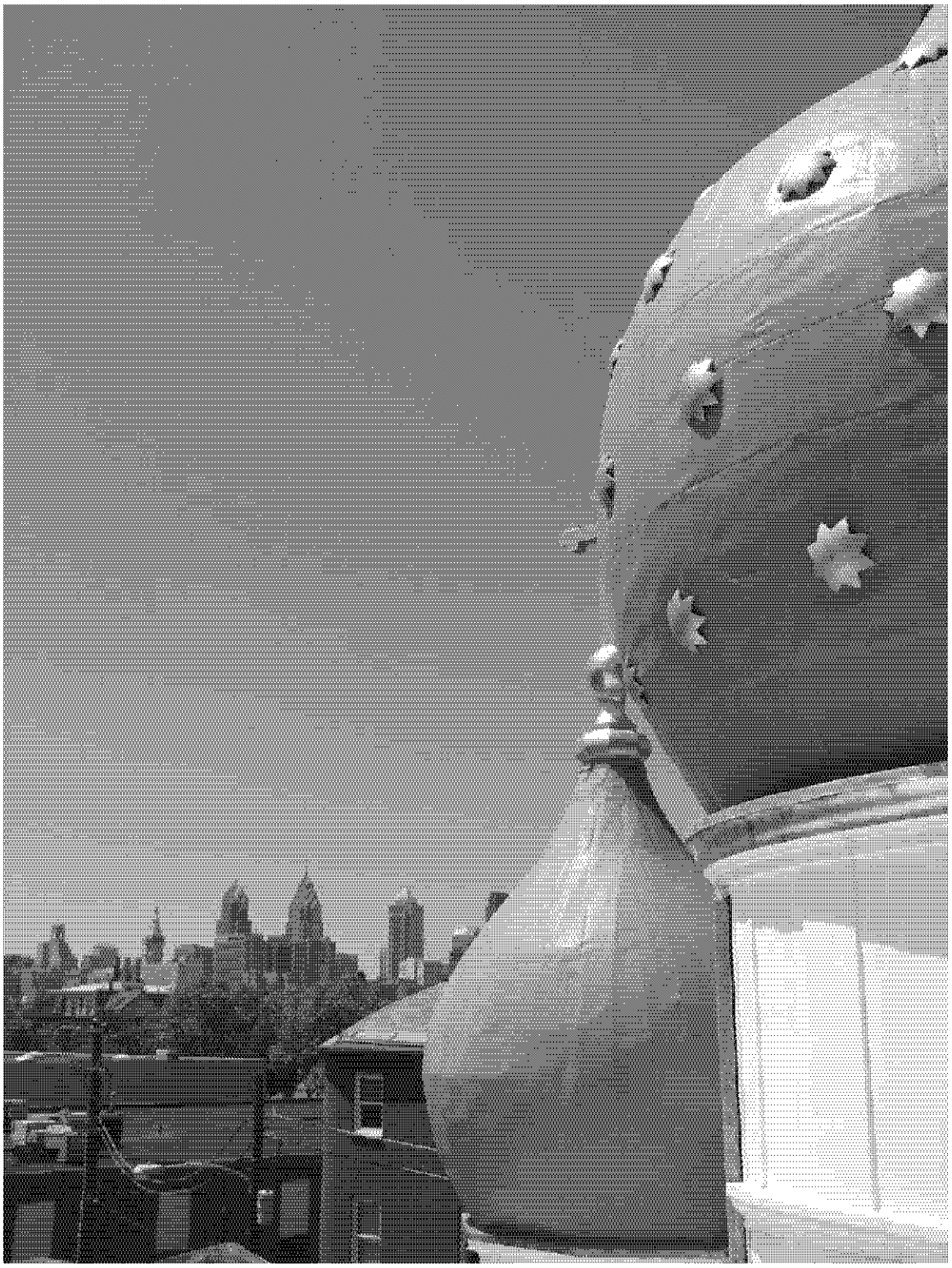

Fig. 4. Detail of two of the church's domes with the Philadelphia skyline beyond. James A. Jacobs, 2006.

Fig. 5. St. Andrew's Russian Orthodox Cathedral, sanctuary interior.
David Amott, 2006.